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Normally, Proceeding and Unrestricted With Without Title 2008, by Gelitin Psycho Buildings, Hayward Gallery, London

By Tim Davies

For many the concept of a boating lake in an art gallery is obscene: galleries are a place for quiet contemplation. Yet the hour-long queue to board a boat at the Hayward shows otherwise - even those accustomed only to painting and sculpture seemed to have embraced Gelitin's perplexingly named installation art.

An unstable set of stairs leads you up to an equally rudimentary platform: the marina. Plywood is stuck together with Polyfilla and foam-filled water cooler bottles amazingly providing suitable flotation. The boats are also made from simple, "found" materials, perhaps harking back to the arte povera movement of the 1960s, and feel as though they could have been knocked up in a few Sunday afternoons by father and son.

From the filled-in tray of an outside sculpture gallery, we have a view of London. The four boats are sandwiched between the Festival Hall, the Shell building and the rest of the Hayward, many feel not the most attractive of buildings (although like a small minority I feel that the Hayward is not a brutalist monster but a building of beauty). Gelitin, the Austrian arts four-piece, have made this with parodic intent, intending to bring a tranquil lake

to the hubbub of the city, and it most certainly juxtaposes with the buildings around: the distant soundtrack of trains chugging and car horns beeping only adds to the effect.

They have brought with them one of the romantic lakes of their home country and placed it in the centre of London. Yet one feels as though there is more to Gelitin's typically humorous work than just combining surreal serenity with aggressive architecture. They have singled out art's famous lakes; Seurat's Bathers at Asnières, Dalí's Metamorphosis of Narcissus. Or perhaps the floods have finally come to London and we are trying to escape; global warming has taken its toll and we have to frantically row away.